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EDIZIONI ZANIBON

3218

FANTASIA

per

Arpa e Violoncello (o Violino)

di

L. M. TEDESCHI

(Op. 48)

N. 3218 - L'opera completa L. 10,-

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EDITORE GUGLIELMO ZANIBON PADOVA

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A Graziella e Pasquale De Conto

FANTASIA
per Arpa e Violoncello

EDITORE - G. ZANIBON - PADOVA

Maestoso energico

The musical score is for a piece titled "Maestoso energico". It is written for a piano and features a 2/4 time signature. The key signature has one flat (B-flat). The score is divided into three systems. The first system consists of a single staff with a bass clef, starting with a forte (f) dynamic. The second system consists of three staves: a treble staff, a middle staff, and a bass staff. The treble staff begins with the tempo/mood marking "Maestoso energico". The middle staff contains a complex, dense chordal texture with many notes, marked with a forte (f) dynamic. The bass staff also contains a complex texture, marked with a forte (f) dynamic. The third system consists of a single staff with a treble clef, marked with a forte (f) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

rubido

f

p

pp

G4 C#

C4 Bb

simile

Più mosso

This musical score is for the 'Più mosso' section, measures 1 through 8. It is written for three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature has one flat (B-flat). The tempo is marked 'Più mosso' and the dynamic is 'mf'. The music features a mix of eighth and sixteenth notes, with some measures containing triplets. A first ending bracket with an '8' is shown above the grand staff in measures 7 and 8. The piece concludes with a double bar line in measure 8.

The musical score is arranged in five systems, each consisting of a vocal line and a piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/4.

- System 1:** The vocal line begins with a *cresc.* marking. The piano accompaniment features a series of eighth-note chords in the right hand and a more active bass line. The system concludes with a 3/4 time signature change.
- System 2:** The piano accompaniment continues with eighth-note chords. The vocal line has a *p* dynamic. The tempo marking *Meno mosso* is introduced, along with the *loco* instruction for the piano part.
- System 3:** The piano accompaniment features a series of chords. The vocal line has a *p* dynamic.
- System 4:** The piano accompaniment features a series of chords. The vocal line has a *p* dynamic. The tempo marking *a tempo* is introduced.
- System 5:** The piano accompaniment features a series of chords. The vocal line has a *p* dynamic. The tempo marking *a tempo* is introduced.

The score concludes with a final chord in the piano accompaniment and a vocal line ending with a fermata.

cresc. e animando *con espressione*

con espressione

cresc.

D-F# E-G-Cb

E-Gb C-D-Fb

cedendo *a tempo* *poco agitato* *f*

p *f*

a tempo *Andantino scherzoso* *p leggero*

a tempo *Andantino scherzoso* *p* *leggero* *sentito*

Andante comodo *rit.* *Andante comodo* *p*

rit.

cresc. poco rit. *p* *f*

cresc. poco rit. *p* *f*

First system of the musical score. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The tempo starts with a *rit.* (ritardando) and then changes to *a tempo*. Dynamics include *p* (piano) and *cresc.* (crescendo). The piano part includes markings for *m.d.* (mezzo-dolce) and *rit.* (ritardando).

Second system of the musical score. The vocal line continues with a *rit.* (ritardando) and then *a tempo*. Dynamics include *f* (forte) and *pesante* (heavy). The piano part includes markings for *molto* (very much) and *rit.* (ritardando). The tempo is marked *Mosso* (moving).

Third system of the musical score. The vocal line includes markings for *d.* (dolce) and *animando* (becoming more animated). The piano part includes markings for *s.* (sforzando) and *poco rit.* (a little ritardando).

Fourth system of the musical score. Both the vocal and piano parts are marked *a tempo* (at the tempo).

Fifth system of the musical score. The vocal line starts with a *f* (forte) dynamic. The piano part features complex rhythmic patterns and chords.

Con sordina

dim. calmando

p

Molto adagio

rit molto

dim. calmando

p

Andante assai

Andante assai
a tempo

E♭ come una berceuse

p assai legato

rit.

E♭

lento

4

Primo tempo

p

poco rit.

p

poco rit.

Andantino

Andantino

leggero

cresc.

First system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a triplet of eighth notes. The bottom staff is in bass clef. Both staves have a *p subito* marking. A *cresc.* marking with a dashed line is present in the right hand.

Second system of musical notation. The top staff has an *allarg. assai* marking. The bottom staff has a *ff allarg. assai* marking. Both staves have a *rit. assai* marking. The bottom staff has a *p a tempo* marking. Chord boxes are present: Eb, Gb, Bb, Fb, and Ab.

Third system of musical notation. The top staff has a *pp* marking. Both staves have a *rit.* marking. The top staff has an *a tempo* marking. The bottom staff has a *rit.* marking.

Fourth system of musical notation. The top staff has a *rit.* marking. The bottom staff has a *rit.* marking. Both staves have an *a piacere* marking. The top staff has a *lento* marking. The bottom staff has a *rall.* marking. A *lento* marking with a 3/4 time signature is also present. Chord boxes are present: Ab and B-Eb.

Fifth system of musical notation. The top staff has a *rit.* marking. The bottom staff has a *rit.* marking. Both staves have an *A tempo sostenuto* marking. The top staff has a *ppp* marking. The bottom staff has a *dim. sempre* marking. A chord box is present: B-Eb.

A tempo sost. e deciso

lunga
rall. *mf*
Leva Sordina
rall. *f* *rit.* *dim.*
B \flat -G# E \flat -C#-F#

rit. *a tempo*
con sentimento
a tempo
cresc. *rit.*

p e cresc. animando
d. *s.* *P cresc. e animando* D \sharp -C#

animando assai *p a tempo*
animando assai *a tempo* *p*

comodo *ff* appassionato *allarg.*

comodo *ff* appassionato *allarg.* G \sharp

Largo *rall.*

Largo 8. *ff* G \sharp G \flat F \sharp *rall.* (F \flat)

a tempo

a tempo

11

p *cresc.* *fino alla fine* *f* *allarg.* *ff* *fff*

cresc. fino alla fine *allarg.* *ff* *fff*

8^a 8^a 8^a

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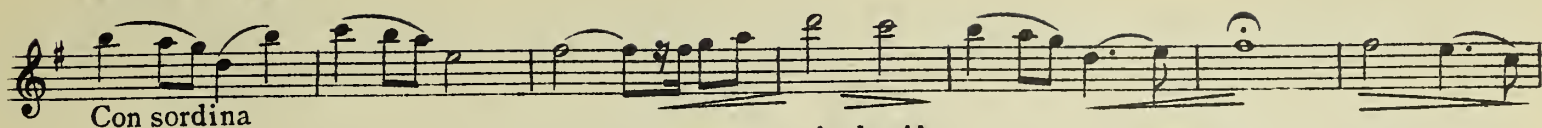
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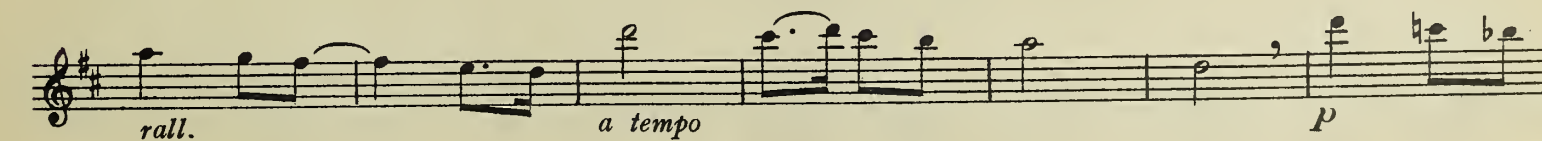
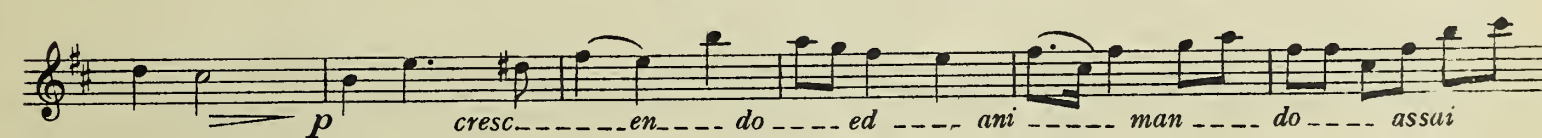
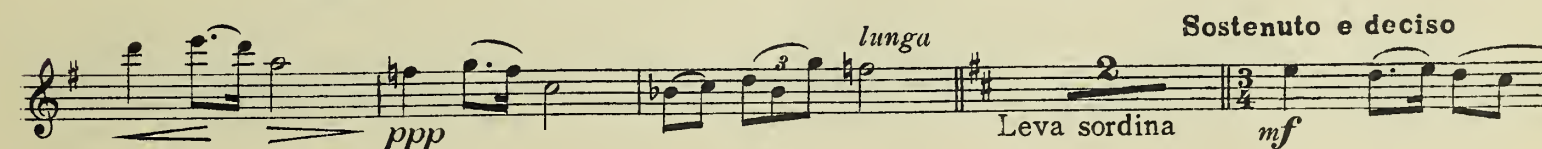
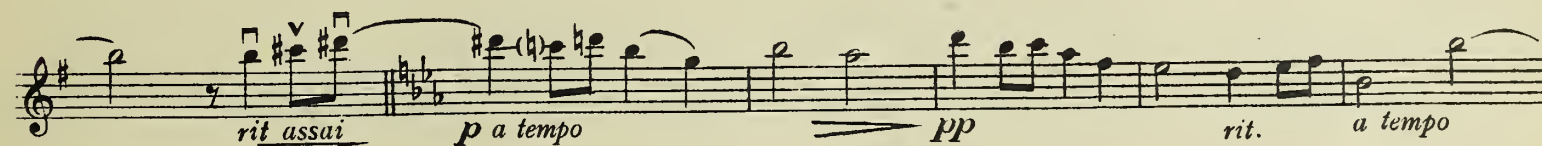
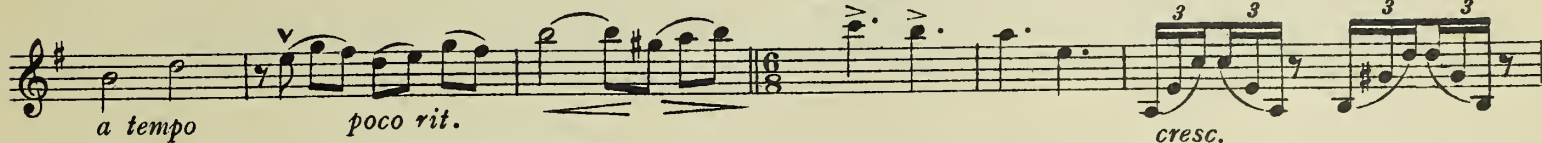
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VIOLINO

Andante assai



Andantino



FANTASIA

per Arpa e Violoncello

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Maestoso energico

f *ruvido* *Piu mosso* *mf* *con sentimento* *p espress. meno mosso* *p* *cresc...* *p rit.* *cresc. animando* *poco agitato* *con espress.* *cedendo* *a tempo* *f* *Andantino scherzoso* *p leggero* *rit.*

VOLONCELLO

Andante comodo

poco rit.

cresc. *p* *f*

a tempo *p* *cresc. molto* *rit.* *Mosso* *f* *IV pesante*

animando *poco rit.* *p a tempo* *f*

dim. *calmando* *I* *p* **Molto adagio** *Con sordina*

Andante assai *p* *rit.* **Primo Tempo** *p* *poco rit.*

Andantino *leggero*

p *rit.* *a tempo* *rit. a piacere* *lento* *a tempo sost.* *pp*

rit. assai *p a tempo*

A tempo sost. e deciso *rit.*

rall. *lunga* *Senza sordina* *mf*

con sentimento *p cresc. e animando* *animando assai* *appassionato*

allarg. *p a tempo* *comodo* *ff*

Largo *rall.* *a tempo*

p *cresc.* *fino alla fine* *f allarg.* *ff* *ff*

A Graziella e Pasquale De Conto

FANTASIA

VIOLINO

per Arpa e Violino

L. M. TEDESCHI
(Op. 48)

Maestoso energico

f *ruvido* *f* *Più mosso*

f *IV* *mf*

p *con sentimento* *cresc.*

Meno mosso

p *espressivo* *p*

rit. *p* *IV* *p* *III* *mf*

crescendo *ed* *animando* *con espressione* *cedendo* *a tempo*

p *poco agitato* *f* *p* *Andantino scherzoso* *leggero*

rit.

Andante comodo *p* *tr*

f *rit.* *p* *cresc. molto* *rit.*

Mosso *f* *pesante*

a tempo *poco rit.* *crescendo*

Molto adagio *calmando*

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